



# THE KEYSTONE



SOUTHWESTERN WRITERS COLLECTION | WITTLIFF GALLERY OF SOUTHWESTERN & MEXICAN PHOTOGRAPHY  
FALL 2003 | SPECIAL COLLECTIONS AT THE ALKEK LIBRARY | [WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL](http://WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL)



Texas State University | SAN MARCOS

[Woman on barstool, Boystown] 1974-75 Photographer unknown



¡Saludos!

This is our first newsletter, and as it got longer and longer, the staff and I were amazed and gratified by how much we've been doing lately and by what an active—and inspiring—group of artists we collect. Huge thanks go to Michele Miller for whipping everything into

shape in such an encouraging way and for communicating with the printers to successfully produce our very image-heavy publication—one that befits a photographic as well as a literary archive. Many thanks also to Steve Davis, Carla Ellard, and Beverly Fondren as contributing writers.

At this point, I simply want to say “muchísimas gracias” to Bill and Sally

Wittliff for having the vision to dare to celebrate regional culture by donating their enormous collections and by encouraging a talented circle of friends to follow suit. The role the Wittliffs have played in the founding of the Southwestern Writers Collection and the Wittliff Gallery is incalculable. I was fortunate to be there when Bill first articulated the dream of these collections (see p. 13), and it's way beyond

Tenant purchase clients at home, Hidalgo County, Texas, 1939, Russell Lee



THE KEYSTONE

After her husband's death, Bertha Dobie gave Bill Wittliff a keystone, carved with a large star, that J. Frank Dobie saved from one of the arches of the old Bee County courthouse and kept at his Paisano ranch for many years. When Bill and Sally Wittliff founded the Southwestern Writers Collection in 1986, the new Alkek Library was still on the drawing boards, and Bill was able to collaborate on the design of its Special Collections rooms. The Dobie papers the Wittliffs purchased in 1985 were the genesis and heart of the collection, and Bill asked that Dobie's keystone be set into the stucco over the fireplace. Its rustic beauty and metaphoric significance as the central stone that ensures the stability of the arch itself make it a natural choice as the symbol for the Special Collections Department.



ON THE COVER Profanador, Tule, México 2001, Bill Wittliff

COLLECTIONS' ADVISORY COMMITTEE BEGINS CRAFTING A VISION

This past year Special Collections formed its first Collection Development Advisory Committee to assist in guiding the future of both the Southwestern Writers Collection and Wittliff Gallery of Southwestern & Mexican Photography. The group met for the first time in October 2002 to begin work on vision statements for the Collections.

The committee will meet again to finalize those statements and begin creating long-term plans to enhance the Collections. The committee is also charged with reviewing all major acquisition proposals. Appointments are for two-year terms.

The advisory roster includes award-winning journalist and screenwriter William Broyles, Jr., (Apollo 13, Cast Away), the former editor of Newsweek,

founding editor of Texas Monthly, and a major donor to the literary archives. Dr. Mark Busby, professor at Texas State and Director of the Center for the Study of the Southwest and the new Southwestern Regional Humanities Center, is President of the Texas Institute of Letters and a donor to the literary archives. Novelist Elizabeth Crook, author of Raven's Bride and Promised Lands, is also a donor to the literary archives. Laura Gutiérrez-Witt, librarian and lecturer, recently retired as Director of UT's Benson Latin American Collection after twenty-five years. Pablo Ortiz Monasterio is one of the leading figures in photography in Mexico, both as an artist and an editor, a curator, and administrator, the founder and former Director of the Centro de la Imagen in Mexico City,

thrilling to look around today and see that dream a reality. A further “thank you” to Texas State University-San Marcos and its presidents Hardesty, Supple, and now Trauth, and the Alkek Library and its directors, Mears and Heath, for understanding what a very good fit these collections would be and for then enthusiastically supporting their growth and development.

We're very young yet—the Southwestern Writers Collection was founded in 1986, the Wittliff Gallery in 1996—but our growth has been impressive and the quality of our collections, notable; I look forward to continuing to work with donors, with a bright and wonderful staff, a sympathetic director, Joan Heath, and a very proactive VP, Dr. Van Wyatt, as we build not only the collections themselves, but also an endowment to safeguard their secure and robust future.

—Connie Todd

and is a donor to the photographic archives. DJ Stout, former Art Director of Texas Monthly and current head of Austin's Pentagram, Inc. is the award-winning designer of the Wittliff Gallery Book Series as well as a donor. Kathy Vargas, Chairman of the Art and Music Department, University of the Incarnate Word in San Antonio, is former Creative Director of the Guadalupe Cultural Arts Center in San Antonio and a well-known photographer. Bill & Sally Wittliff are founding donors and continuing benefactors of the Southwestern Writers Collection and the Wittliff Gallery; Sally is an Austin attorney, and Bill is a screenwriter, photographer, and film and television producer. Connie Todd (ex-officio), editor of the Southwestern Writers Collection Book Series, writer and translator, is Curator of Special Collections.

We are deeply grateful for everyone's time and support, and look forward to shaping our future with their help. ★



CABEZA DE VACA ENTERS THE DIGITAL AGE

The Southwestern Writers Collection has just completed digitizing La relación, from its treasured 1555 edition of Alvar Núñez Cabeza de Vaca's La relación y comentarios. Every page of this earliest written record of what is now Texas and the Southwest is available online with a linked English translation. The site, located at www.swwc.txstate.edu, also serves as a comprehensive web archive of Cabeza de Vaca research and resources.

La relación (“The Account”) is Cabeza de Vaca's narrative of the ill-fated 1527 Narváez expedition, which left Cuba to search for riches in the New World only to fall apart in Florida. Remnants of the six-hundred-strong expeditionary force were shipwrecked off the Texas coast at present-day Galveston Island in 1528. Within four months, Cabeza de Vaca and three companions were the only survivors. For the next eight years, Cabeza de Vaca lived among the Native Americans, enduring slavery, serving as a trader, and eventually becoming recognized as a great healer and spiritual leader. Ultimately, this epic journey transformed the once-arrogant conquistador into a passionate defender of Indian human rights.

After returning to Spain, Cabeza de Vaca wrote an account of his years in the Americas. First published in 1542, this extraordinary adventure story has captivated readers for centuries. La relación is also of great anthropological and historical importance. In Texas alone Cabeza de Vaca identified twenty-three Indian groups, describing in detail their clothes,

languages, eating habits, rituals, homes, and migrations.

Cabeza de Vaca has become the object of intense academic and popular interest in recent years. Four new English translations of La relación have appeared since 1993, as have several new book-length studies. Since its purchase in 1988 by the Wittliffs and an anonymous donor, the little volume has been a cornerstone of the Southwestern Writers Collection and a catalyst for research. In 1995, Texas State's Center for the Study of the Southwest sponsored a Cabeza de Vaca symposium that drew prominent scholars from the U.S. and Mexico. In 2001, the BBC documentary “Conquistadors” produced an entire segment on Cabeza de Vaca. Host Michael Wood visited the Southwestern Writers Collection first-hand to review and film our 1555 volume.

In 1996 a Texas State research team led by Dr. Don Olson studied the edition very closely and discovered that a key word in the text had been mis-transcribed. Their subsequent research, published in the Southwestern Historical Quarterly—and now



available in “Futher Studies / Essays” on the website—offers the strongest evidence to date of Cabeza de Vaca's precise route.

Created with assistance from a “Texshare” grant from the Texas State Library and Archives Commission, the Cabeza de Vaca Online project expands the use of this fragile book in research and education, and aids in its preservation by reducing the need for physical handling.

The Cabeza de Vaca web archive features dozens of full-text academic articles as well as depictions of Cabeza de Vaca over the years, bibliographies, teaching guides, and scenes from the film “Cabeza de Vaca,” produced in Mexico in 1991.

The Cabeza de Vaca Online project was led by Steve Davis, Assistant Curator of the Southwestern Writers Collection. The Assistant Project Director was Dr. Jill Hoffman, Special Collections Assistant. Teri Andrews was the Staff Artist and Designer. Consultants and other project staff include Connie Todd, Beverly Fondren, Michele Miller, Mark Busby, Mandy York, Michael Farris, Jeff Snider, James Buratti, Frazia Rizvi, and Nancy Reed. ★

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rellion, que allí hizier...  
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These people love their children more and treat them better than any other people on earth. When someone's child happens to die, the parents and relatives and the whole village weep for him for a full year. The parents begin crying each morning before dawn, and then the whole village joins in. They do the same thing at midday and at sunset. At the end of a year, they honor the dead child and wash themselves clean of the soot on their bodies. They mourn all their dead in this manner except old people, whom they ignore, saying that their time has passed and they are of little use, and that in fact they occupy space and consume food which could be given to the children.

—Cabeza de Vaca's description of Texas' Karankawa Indians, from La relación, p. 21a of the online English translation by Martin A. Favata and José B. Fernández (Houston: Arte Público Press, 1993)

(left) The second page of the 1555 La relación y comentarios grants Cabeza de Vaca exclusive license to print and sell his double volume for ten years.

WHAT OUR VISITORS ARE SAYING . . .

"Beautiful—For years I have received the announcements and finally I saw for myself what a wonderful job you have done."

F. A., Lubbock, TX

"What would we do without Texas Monthly? Loved all those covers and a chance to see the very start of a Texas institution. Thank you!"

C. S., Austin, TX

"Lovely library! Surreal artwork! Wonderful afternoon respite."

S. R.,

Richardson, TX

"Love the changing looks . . . there is always something new. Great customer service and awesome artwork."

G. R.,

San Marcos, TX

"As a photographer, I'm glad to see such great work given a proper showing—Thanks."

P. E., Bedford, TX

"Incredible—as good as anything in New York."

A. S., Austin, TX

"What a WONDERFUL [Lee] exhibit—a hidden jewel! I forced my 17-year-old daughter to come because she just finished studying 'The Great Depression' in American History. . . .

Thank you for allowing us to help our daughter appreciate U.S. history in a very real way!"

H. & S. B.

Cedar Park, TX



Trouble  
Arizona, 2001

# ROCKY SCHENCK



Smashed  
Los Angeles, 2000



Monastery, Guanajuato  
Mexico, 2002

Rocky Schenck's haunting images will grace the walls of the Wittliff Gallery of Southwestern & Mexican Photography from October 18, 2003 through February 15, 2004. An opening reception celebrates both the exhibit and the newest book in the Wittliff Gallery Series with the University of Texas Press, *Rocky Schenck: Photographs* (see p. 6), due out in October.

The Wittliff has been acquiring Schenck photographs since 1999 and now holds the major collection of his work,

# PHOTOGRAPHS

almost 130 prints. Because we feature our own artists in the Wittliff Gallery Series, we're delighted to be publishing the first monograph on Schenck's photography. It includes 84 images, an introduction by Special Collections Curator Connie Todd, and a foreword by John Berendt, well-known author of *Midnight in the Garden of Good and Evil*—and an enthusiastic Rocky Schenck collector. Series editor is Bill Wittliff, volume editor, Connie Todd.

As Todd says in her introduction, "For Schenck, photographic creation is often—literally—a search. Having established his artistic territory at a very early age, he packs up his magical combination of nineteenth-century Pictorialist tradition and twentieth-century modernism and existential solitude and hits the road. The body of work in this exhibit was created during his numerous trips through North America, Europe, and Mexico."

One of the best things about collecting living artists is that you can talk to them about how they do what they do. Here's what Rocky has to say about his process: "My approach is rather simple: I record on film what I see and what I feel as I travel through life. Although my photographs have been taken all over the world, there is a consistency to the imagery due to the manipulation of both the film's negative and of the print's surface. I consider my images to be illustrations of my conscious (and perhaps subconscious) dreams, emotions, and longings. Many of the images explore positive and negative realities that inhabit dreamlike settings. When I shoot these images, they are usually not premeditated or contrived. . . . I simply take my camera with me wherever I go and try to remain open to whatever life shoves . . . or gently places . . . in front of me.

"When I'm shooting, I look for images that tell a story, or provide some element of a dramatic narrative. Of course, sometimes it's a matter of being swept away by the haunting beauty of nature, which provides constant inspiration and solace. If I am sad or depressed or melancholy, I can wander somewhere with my camera and usually turn my mood around by stumbling upon something unexpected and wonderful.

"I feel invisible when I'm taking pictures . . . I feel like nobody is looking at me and that I'm in a very private and safe world where I can observe and eavesdrop on whatever fascinates me and there will be no consequences. It's an odd reality, which I cherish. I'll see something that interests me,

and then I'll project my own reality onto whatever I happen to be shooting. I've got a pretty good imagination, and I'll just make up a story in my head that I want the pho-

tograph to tell. God knows no one else will probably interpret the same story that I'm thinking when I'm shooting the picture, but it makes it so interesting for me when I'm shooting it.

"And I guess I'm a little bit of a dreamer, so I like to create fantasy worlds in some of my photos. . . . Places where I would like to escape and get lost in my imagination. I've got a healthy respect for fantasy, but at the same time reality isn't such a bad thing, either. My imagination is a very safe place for me, and I think there's nothing more peaceful and relaxing than shooting my pictures, then going home, locking the door, and working on them. No one can tell you what to shoot, or how to shoot it, or question why I'm shooting what I shoot. It's a very solitary and satisfying relationship.

"I live in Los Angeles, which I think is a very good home base. I love my home, but I like to get out of town as much as possible. Lately, I've been trying to look at Los Angeles with new eyes, seeing the town as perhaps a stranger would see it. In the past, I've always traveled to shoot my photos, never getting my head around the idea of shooting in the town where I live. But lately, I've been trying to shoot more here."

Rocky Schenck, a native Texan born in Austin and raised in Dripping Springs, will be at the Wittliff Gallery the night of the opening reception on October 18, to greet old and new friends, to talk photography, to sign books, and—perhaps—to say a few words about his own unique and amazing artistic territory. ★

The public is invited to the opening reception and book signing October 18, 2003, from 7 to 10 pm.

## THE SOUTHWEST REGIONAL HUMANITIES CENTER

In December, 2001, Texas State University-San Marcos was named by the National Endowment for the Humanities as one of nine regional humanities centers in the United States. The role of the Southwest Regional Humanities Center is to promote and facilitate the exchange of knowledge among individuals, communities, and institutions that focus on regional humanities issues across the four-state region of Arizona, New Mexico, Nevada, and Texas. Dr. Mark Busby, Director of the Center for the Study of the Southwest at Texas State and a member of the Special Collections' advisory committee, is its Director. For more information visit the Center's website at [www.swrhc.txstate.edu](http://www.swrhc.txstate.edu).

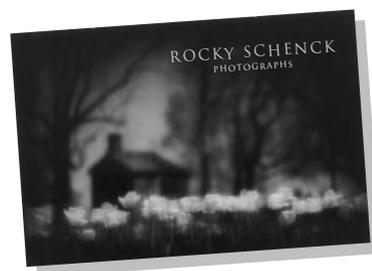
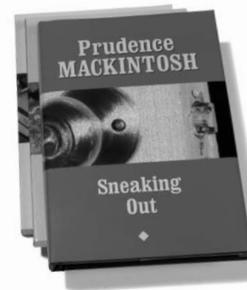
RECENT AWARDS

PEDRO PÁRAMO, one of the latest titles in the Wittliff Gallery / UT Press Series, continues what's becoming an award-winning book tradition. To date, this elegant pairing of Juan Rulfo's classic novel with Josephine Sacabo's haunting photographs has been: (1) chosen by the Association of American University Presses 2002-2003 Book, Jacket and Journal Show as a winner in their Trade Illustrated category; (2) selected for the 2002 Best Western Books Exhibition by Rounce & Coffin Club of Los Angeles; and (3) given the Texas Institute of Letters Fred Whitehead Award for Best Design of a Trade Book.

Designers: DJ Stout and Julie Savasky, Pentagram, Austin.

The accompanying SACABO & RULFO offprint of Elena Poniatowska's essay won a 2003 Mitchell A. Wilder Gold Citation from the Texas Association of Museums.

Invitations for the Southwestern Writers Collection JOHN GRAVES SYMPOSIUM and Wittliff Gallery's RÍO DE LUZ reception were both honored with 2003 Mitchell A. Wilder Merit Citations by the Texas Association of Museums. Designer: Michele Miller.



**PEDRO PÁRAMO** Juan Rulfo (1918-1986) was one of Mexico's premier authors of the twentieth century and an important precursor of Latin America's "magical realism." Photographer Josephine Sacabo was reared in Laredo, Texas—in the Mexican ranchero culture about which Rulfo writes—and now lives and works in New Orleans. This artful WITTLIFF GALLERY SERIES book brings together Rulfo's only published novel and Sacabo's photographs in a dual artistic vision of the same unforgettable story: a man's quest to find his lost father, the father's obsessive love for a woman who will not be possessed, and a woman forced to take refuge in madness. Margaret Sayers Peden's superb translation renders the novel as poetic and mysterious in English as it is in Spanish. Series editor, Bill Wittliff. *Hardcover, 164 pp., 50 photos, \$35*

**SNEAKING OUT** These new and previously published essays complete the story Prudence Mackintosh began in two earlier books, *Thundering Sneakers* and *Retreads*, all from the SOUTHWESTERN WRITERS COLLECTION SERIES. In the third volume she recounts life with adolescent sons as they race headlong to driver's licenses, jobs, girlfriends, and flights away from the nest. Along the way this contributing editor of *Texas Monthly* magazine offers wise and witty reflections on being a woman at midlife who is supporting her sons through the beginning of their adult lives and her parents through the end of theirs—offering solace and a knowing chuckle to anyone "blessed" with family. Series editor, Connie Todd. *Hardcover, 176 pp., \$21.95*

**ROCKY SCHENCK PHOTOGRAPHS** Like lost scenes from a silent movie, Rocky Schenck's images suggest bits of a story set in a shadowy landscape where loneliness and alienation are offset by moments of pure beauty. From the WITTLIFF GALLERY SERIES, this is the first book-length publication by the Austin-born photographer. The appreciative foreword is by John Berendt, author of *Midnight in the Garden of Good and Evil* and a Schenck collector. Connie Todd's introduction and brief bio links his work with the 19th-century Pictorialist tradition and 20th-century modernism. Series editor, Bill Wittliff. Volume editor, Connie Todd. *Hardcover, 160 pp., 84 photos, \$45*

**SACABO/RULFO:**  
*The Unreachable World of Susana San Juan*  
Photographs by Josephine Sacabo [Oct '03] Ellen Noel Art Museum, Odessa, TX

**VAQUERO: A Vanishing Tradition** Photographs by Bill Wittliff [Nov '03–Jan '04] Grace Museum & Hardin-Simmons University, Abilene, TX



**ALSO AVAILABLE**  
**BOYSTOWN:**  
*La Zona de Tolerancia*

**THE EDGE OF TIME:**  
*Photographs of Mexico* by Mariana Yampolsky

**EZEKIEL'S HORSE:**  
*Keith Carter Photographs*



**LÁZARO BLANCO EN BLANCO Y NEGRO**

**LONESOME DOVE:** *The Making of an American Classic* Photographs by Bill Wittliff



**SMALL DEATHS:**  
*Photoworks* by Kate Breakey



**NO TRAVELLER REMAINS UNTOUCHED:** *Journeys & Transformations in the American Southwest*

**BOOK AN EXHIBIT**

Contact Assistant Curator Carla Ellard at 512-245-1399 or [ce10@txstate.edu](mailto:ce10@txstate.edu) to sponsor or book any of these Special Collections exhibits. [www.library.txstate.edu/spec-coll](http://www.library.txstate.edu/spec-coll)

El Ojo Fino Tours U.S. on \$100,000 NEA Grant

THE MID-AMERICA ARTS ALLIANCE has received a \$100,000 grant from the National Endowment for the Arts to tour one of the Wittliff Gallery's most important shows through ExhibitsUSA and to produce an accompanying catalog, wall text, and educational materials. *El ojo fino / The Exquisite Eye* made its first stop in Chicago, where it will be at the Mexican Fine Arts Center Museum through October 5. Over the next three years the exhibit will show in Carson, CA, St. Louis, Omaha, New York City, Salt Lake City, Flint, and Hershey, PA, continuing on as further gallery schedules are set.

Curated in 1999 by Connie Todd, *El ojo fino* showcases nine of Mexico's greatest women photographers. All born in the 20th Century, they have been acquaintances, friends, or colleagues over the years, and understandably their images have extensive aesthetic connections. This kinship is evident in the show's fifty prints—from artists Maya Goded, Graciela Iturbide, Mariana Yampolsky, Lola Álvarez Bravo, Yolanda

Andrade, Flor Garduño, Kati Horna, Ángeles Torrejón and Alicia Ahumada.

Representing three generations, all share a finely tuned way of seeing—the "exquisite eye" of the title. Each woman

is a strong artist, able to stand alone, but together they are a formidable force and a Mexican voice that will speak with universal resonance beyond the twenty-first century. ★



(above) *Mujer ángel / Angel Woman*, 1979  
Graciela Iturbide

*Esperando al padrecito / Waiting for the Priest*  
1987, Mariana Yampolsky

broadsides & posters

Help further the projects and acquisitions of Texas State's Special Collections Department by bringing home one of these exquisite archive-quality prints. Stop by, call 512-245-2313 or email [ct03@txstate.edu](mailto:ct03@txstate.edu).

**DOBIE'S LONGHORN** In 1970, six years after J. Frank Dobie's death, his widow Bertha McKee Dobie asked Bill Wittliff and A. C. Greene to move the longhorn skull gracing the wall of Dobie's study to his beloved Paisano Ranch, as a memento of his creative spirit. After hanging the skull, Wittliff photographed it in its simple surroundings and later chose these poignant words by Dobie to accompany it on the broadside: "Great literature transcends its native land, but none that I know of ignores its soil." In a signed and numbered limited edition of 200, this 15" x 22" photogravure broadside features letterpressed text on handmade Lana Gravure paper. \$200 (add \$10 for shipping / Texas residents, please include \$16.50 sales tax)

**SMALL DEATHS** Kate Breakey's extraordinary, hand-colored, oversized images memorialize the remains of birds, flowers, lizards, and insects in a brilliant palette that draws viewers close, then confronts them boldly and unexpectedly with beauty in mortality. In a signed and numbered limited edition of 200, this 22" x 26" full-color fine-art poster from the Wittliff Gallery exhibition features Breakey's *Cardinalis cardinalis*, Northern Cardinal, Male, 1998, printed and gloss varnished on heavyweight matte cream paper. \$50 (add \$10 for shipping / Texas residents, please include \$4.13 sales tax)



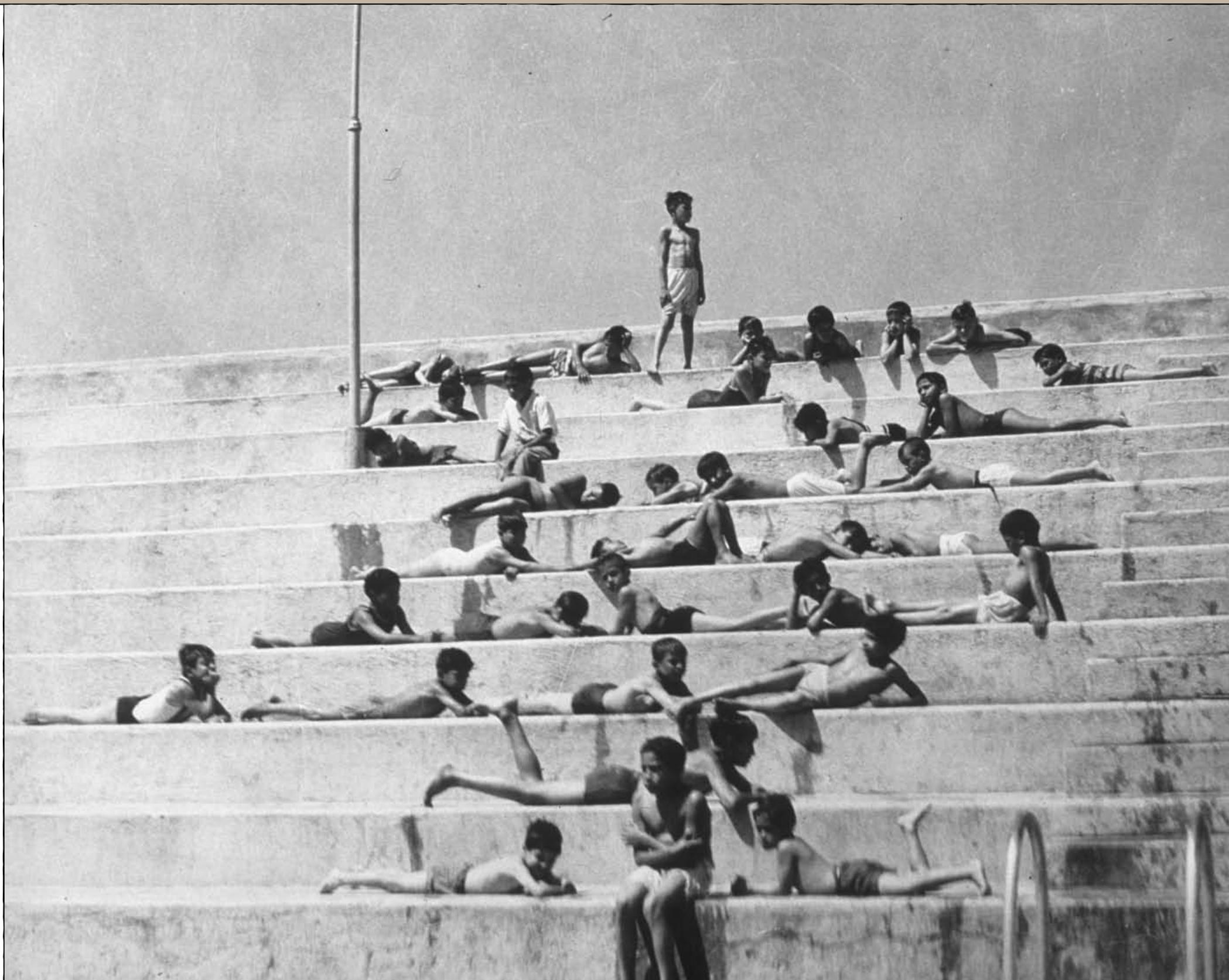
MARIANA YAMPOLSKY  
1925–2002

Mariana's death was a great loss to the world and one felt keenly by the Wittliff Gallery; for she was, in fact, our bonafide Fairy Godmother. From her first meeting with Connie Todd, she was our advocate, selling and giving us her photos, suggesting artists to acquire, authenticating our collection in Mexico. She leaves behind countless friends and 60,000 negatives at the MY Foundation in Mexico City. We are honored to own the major collection of her work.

**LOLA  
ÁLVAREZ  
BRAVO**

is the eldest of the artists featured in *El ojo fino / The Exquisite Eye* (see p. 7). Lola Bravo was not only a pioneer in the field of Mexican photography but one of the first women in her country to photograph professionally. In 1924 she married childhood friend, Manuel Álvarez Bravo, who would become Mexico's pre-eminent 20th century photographer. Eventually serving as director of the Photography Department at the *Instituto Nacional de Bellas Artes* (National Fine Arts Institute), she mentored other Mexican photographers such as Mariana Yampolsky. Later in her career Lola Bravo was much in demand as a portrait photographer, and her images of Mexico's cultural vanguard—in particular those of her friend Frida Kahlo—comprise some of her strongest work. Her photographs have been featured in scores of exhibitions, reside in many major collections, including ours, and have been anthologized in numerous publications. After her death in 1993 the Lola Bravo archives were sold to the Center for Creative Photography at the University of Arizona.

*El baño / The Pool*  
1940, Lola Álvarez Bravo



# Life on the Range: Preserving Buck Winn's Panorama of Cattle Ranching in the Southwest

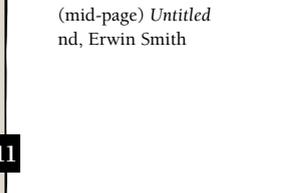
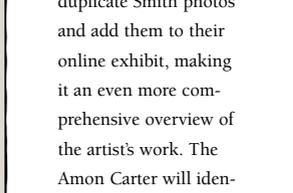
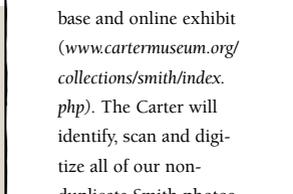
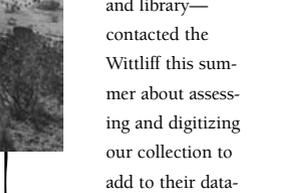
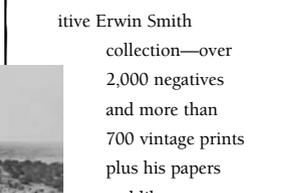
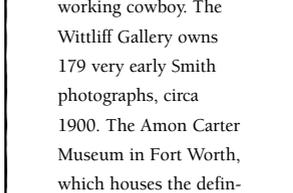
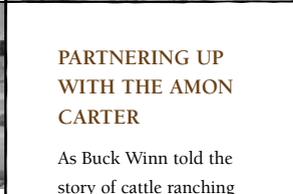
## PARTNERING UP WITH THE AMON CARTER

As Buck Winn told the story of cattle ranching in the Southwest with a paintbrush, Erwin Smith documented life on the range with a camera, creating images that celebrated the working cowboy. The Wittliff Gallery owns 179 very early Smith photographs, circa 1900. The Amon Carter Museum in Fort Worth, which houses the definitive Erwin Smith

collection—over 2,000 negatives and more than 700 vintage prints plus his papers and library—contacted the Wittliff this summer about assessing and digitizing our collection to add to their data-

base and online exhibit ([www.cartermuseum.org/collections/smith/index.php](http://www.cartermuseum.org/collections/smith/index.php)). The Carter will identify, scan and digitize all of our non-duplicate Smith photos and add them to their online exhibit, making it an even more comprehensive overview of the artist's work. The Amon Carter will identify the Wittliff Gallery as repository of the prints, will give us a set of scans, and will create a link to our website.

(mid-page) *Untitled*, Erwin Smith



*“Buck Winn was a jack-of-all-trades, a true renaissance man. Some people who knew him go as far as to call him the Leonardo da Vinci of modern Texas.”*

—CYNTHIA MADDOX, *Texas Life* magazine, 1991

1,237

linear feet of the production archives of *Texas Monthly*—generously donated by Michael Levy, publisher and former owner—now reside in acid-free boxes at the Southwestern Writers Collection. To date, the Collection has received \$25,000 in grants from the Texas State Library and Archives Commission to preserve and process the first five-and-a-half years of the Editorial Series. The monies were matched by resources in kind from Texas State. A finding aid and detailed collection records of this portion of the archive are now web accessible. The *Texas Monthly* collection stands as a gold mine for scholars interested in analyzing this archive as a document of mass media and material culture or as the history of a collective imagination. Much more work is left to be done, and processing funds continue to be sought through grants and private donors.

WE ARE PRIVILEGED to own a significant mural painting (above) by Texas native James Buchanan “Buck” Winn, an artist whose works captured the very spirit of the Southwest and serve as documentation of the region’s cultural and historical evolution.

In 1998 Texas State’s Department of Special Collections acquired three contiguous, 26’ x 6’ panels that were once part of a 280’ x 6’ oil-on-canvas mural painted by Winn depicting the story of cattle ranching in the Southwest. It was the largest mural in the world at the time of its creation in 1951. The mural hung in the Pearl Brewery in San Antonio until the 1970s when it was removed from the walls during a renovation, cut into 11 panels, and placed in a storage closet where it remained forgotten for more than 20 years. Thanks to the efforts of Dr. Dorey Schmidt of

Wimberley (Winn’s hometown) the mural was re-discovered and brought to Texas State to begin basic preservation. The Wimberley Institute of Cultures, which assumed ownership of the panels, donated two to Special Collections and we purchased a third. Five panels are still with the Institute (two have been restored and are on view in Wimberley); three are in private collections.

Buck Winn was an internationally recognized illustrator, sculptor, inventor, muralist, and architectural artist. He completed more than fifty works, many of which were the first of their kind in material usage and size. Although a substantial portion of Winn’s large public works have been lost as buildings were razed for new development, many are being recovered and preserved. Last year the Belo Corporation funded the conservation of a Winn mural created in the 1930s for the Highland Park Theatre, and it now hangs in the lobby of the Texas Cable News building in Dallas. In 1987 the Commercial National Bank of Shreveport restored a mural Winn painted in 1935 that depicts the economic development of the city.

For the 1936 Texas Centennial and World’s Fair in Dallas, Winn designed the sculptural frieze for the Fair Park entrance and collaborated with other artists on the murals in the Hall of State building that illustrate the development of the state’s agriculture,

lumber, and oil industries. Other features by Winn in Fair Park include the Great Seal, which bears the now famous “Six Flags Over Texas” theme, and brick motifs for the Women’s Pavilion. In 1946 Winn designed the United States three-cent postage stamp commemorating Texas’ statehood. Other Winn works can still be found in the Victoria National Bank, the Gonzales Memorial Museum and Library, the Wimberley High School, and Wimberley Visitors Center. On the Texas State campus, Winn created the stone and glass mural still adorning the façade of Flowers Hall and the fountain sculpture at Aquarena Springs.

In addition to his artistic endeavors, Winn patented techniques and machinery for working with lightweight concrete and fiberglass, and developed other innovations. He invented a type of cement called “Cedaroc” using ground-up cedar trees as the base, and he pioneered “fan-folded” roof designs. Winn never received a degree in architecture, but taught and lectured in schools of architecture, including UT-Austin, Princeton, Berkeley, Rice, and TAMU. Winn was a member of the U.S. Academy of Applied Sciences, the American Institute of Architecture, and the Philosophical Society of Texas. Despite his notable reputation, relatively little has been written about Winn, and his place as a muralist in Texas art history has been somewhat obscured since

he did not participate in the much-publicized WPA Post Office mural projects of the 1930s.

The National Endowment for the Arts recently awarded the Special Collections Department a \$10,000 matching grant for the preservation and display of one of our 26’ x 6’ panels. The estimated restoration cost is \$87,500, and our challenge is to raise the remaining \$77,500 in order to receive the NEA funding. While working on this challenge we continue to seek additional funds to conserve and install the remaining two panels.

Once conservation has been completed, plans are to display the panels on the main floor of the Albert B. Alkek Library beneath the clerestory windows, to situate the art in the way it was meant to be seen—high on the wall and at a distance from the viewer. The mural (see detail, p. 14) will promote greater awareness of our cultural heritage, inspiring and educating the thousands of students, faculty and others who visit the library each year. ★



## now SHOWING

### SCENE OF THE CRIME

at the SOUTHWESTERN WRITERS COLLECTION

“Whodunit” in the Lone Star State? Find out as we investigate *SCENE OF THE CRIME: MYSTERY/DETECTIVE FICTION FROM TEXAS*. Genre fans can make their fall reading lists from the dozens of authors spotlighted in this sleuth-centered exhibit, and enjoy tales that run the gamut from Jim Thompson’s vintage *TEXAS BY THE TAIL* to recent murder and mayhem by former professor Susan Wittig Albert, Mary Willis Walker and Kinky Friedman. Also on view: manuscripts and memorabilia from the archives of mystery/detective writers held in the Southwestern Writers Collection, among them James Crumley, Joe Lansdale, and Neal Barrett, Jr. *On view through December 19.*

SPECIAL COLLECTIONS EXHIBITS ARE FREE AND OPEN DAILY DURING REGULAR SEMESTER SESSIONS—PLEASE CALL AHEAD FOR HOURS: 512-245-2313. [WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL](http://WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL)

at the WITTLIFF GALLERY

RUSSELL LEE: A CENTENARY EXHIBITION commemorates the 100th anniversary of the birth of this Great Depression documentarist. On display from the gallery’s Lee archives are two of his early paintings (including the one he left unfinished after taking up photography in 1935), cameras and field tools, personal documents, and almost 70 photographs he shot during and after the FSA project—many on exhibit for the first time ever in the state. The Wittliff Gallery owns 140 vintage and 161 modern Lee photographs. *On view through October 12.*

Don’t miss the reception featuring a slide presentation by the Texas Center for Documentary Photography’s Alan Pogue, who will speak on his own work and Lee’s influence on the genre. A FOTOSEPTIEMBRE USA event. **FREE. Thursday, September 18: reception from 7 to 10 pm / program at 8 pm.**



## Projects Move Forward Thanks to Financial Support

OUR DEEPEST THANKS to the following individuals and agencies that made it possible for us to undertake a number of significant projects this past year.

*The National Endowment for the Arts* awarded a \$10,000 challenge grant to support the conservation and display of a 26’ x 6’ mural panel by Texas artist Buck Winn. (Story above.)

*The Cecilia Young Willard Helping Hand Fund* in San Antonio donated \$10,000 for general support of the Wittliff Gallery Book Series.

*Jim Wiatt and his family* sponsored in part the most recent book on photographer Rocky Schenck. (Story, p. 5.)

*The Texas State Library and Archives Commission (TSLAC)* funded in part the digitization and website production for the *La relación* section of our rare 1555 edition of *Cabeza de Vaca’s La relación y comentarios*. (Story, p. 3.)

*The Texas Commission on the Arts* awarded two grants. The first funded part of the cost of redesigning our exhibit *No Traveller Remains Untouched: Journeys and Transformations in the American Southwest*. The original exhibit—heavy and

expensive to ship—was reconfigured using lighter-weight materials (visit our website for the online exhibit). The second TCA grant enabled us to retain guest curator Mary Jane Appel to write interpretive text for the recent Russell Lee catalog.

*John Duncan and Becky Beaver* provided financial support on behalf of the Russell Lee catalog.

*The Southwest Regional Humanities Center* here at Texas State also provided financial support for the Lee catalog.

On a special note, *we want to thank the TCA and the TSLAC again for their support*. Both agencies saw their budgets reduced this legislative session, meaning less grant money is available for many worthy organizations. TCA will see a 22% cut in their budget and TSLAC, which lost 50% of its Telecommunication Infrastructure Funds (TIF), will not distribute any future grants *unless this source of funding is restored*. Unfortunately schools and libraries across the state may have lost an invaluable source of support!

From all of us in Special Collections at the Alkek Library, our heartfelt thanks to these wonderful donors. ★

## recent ACQUISITIONS

### PHOTOS THIS PAGE

Detail from Larry McMurtry's 1968 annotated typescript for his essay "Take My Saddle From the Wall: A Valediction" originally published in *Harper's* and later collected in *In A Narrow Grave*.

Bill Broyles "cast away" on the Sea of Cortez doing research for the film . . . just before a certain volleyball washed up on shore.

*Cañonazo, La Habana, Cuba, 1998, Francisco Mata Rosas*

### THE WRITER JOHN GRAVES

In Spring 2004, a larger-than-life-size bronze statue entitled "The Writer John Graves" will be installed at the Alkek Library. The well-known creator of the piece is Pat Oliphant, and funding is from an account established by Bill & Sally Wittliff through the sales of Wittliff's *Lonesome Dove* photographs.

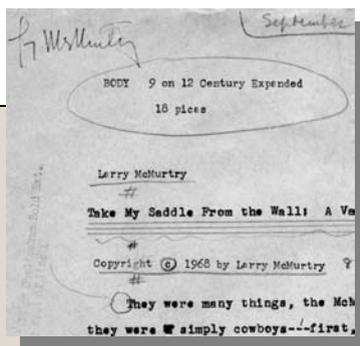


### at the SOUTHWESTERN WRITERS COLLECTION

Currently the collection comprises over 4,440 linear feet of materials from the region's authors, screenwriters and songwriters. ★ Recent additions through June: Extensive **WILLIAM BROYLES, JR.** archives relating to *Apollo 13*, *Cast Away*, *Planet of the Apes*, *Unfaithful*, *China Beach*, and *Brothers in Arms*: research materials, notes, early drafts, correspondence, scripts, film "dailies," publicity materials, photographs, posters, clippings, magazines, books, videotapes, and artifacts—adding to his already considerable archive. [Gift of William Broyles, Jr.] ★ **LARRY MCMURTRY** manuscripts, screenplays, galley proofs, correspondence, magazine articles and books. Includes the original manuscript for *Moving On*, with handwritten corrections and additions. Also, the original typescript for McMurtry's 1968 collection of essays, *In a Narrow Grave*. [Gift of Larry McMurtry & Bill & Sally Wittliff] ★ Comprehensive archives of **GROVER LEWIS**, who wrote for *Rolling Stone* in its formative years and is often viewed as one of Texas' best-kept literary secrets: annotated manuscripts, correspondence, research materials, short stories, poems, book reviews, essays, college papers, screenplays, magazines, clippings, photographs, *Rolling Stone* memos, and legal files. [Gift of Rae Lewis] ★ **LARRY L. KING** clippings, ephemera, and several hundred additional letters and emails. King's ever-growing archives contain an estimated 20,000+ pieces of mail. [Gift of Larry L. King] ★ Materials pertaining to **BILL WITTLIFF'S** work as a screenwriter, photographer, and collector of the Southwest: handwritten notes, screen tests, clippings, photographs, Sundance Film Institute materials, correspondence, Encino Press production and publicity materials, Texas Book Festival and Austin Film Festival ephemera, screenplays, books, catalogs, correspondence, magazines, videocassettes, Willie Nelson tour itineraries. [Gift of Bill & Sally Wittliff] ★ **TEXAS INSTITUTE OF LETTERS** correspondence files from 1976-89. [Gift of TIL] ★ **TEXAS MONTHLY** correspondence and photos from 1977-86. [Gift of Suzanne Winckler] ★ Clippings and periodicals relating to **CHICANO** literature and culture. [Gift of Dr. Jaime Chahin] ★ Reel-to-reel and audiocassette tapes of **JIM GOUGH'S** 1980s radio inter-



views with Western Swing luminaries and other southwestern artists. [Gift of Jim Gough] ★ **JOE NICK PATOSKI** research materials and work files relating to his writing career during 2002-2003 and coverage of subjects ranging from Texas music to barbecue to the environment. [Gift of Joe Nick Patoski] ★ Comprehensive archives from the career of singer/songwriter **CLAY BLAKER**: schedules, backstage passes, ephemera, clippings, photographs, correspondence, posters, promotional materials, date book planners, studio reel recordings, a platinum sales award for Blaker's song "Easy Come Easy Go" recorded by George Strait. [Gift of Clay Blaker, received through Gary Hartman & the Center for Texas Music History] ★ Twenty-nine scarce **ENCINO PRESS** books, many signed. [Gift of Gordon Walser] ★ Five boxes of manuscript materials and editorial correspondence for the just-finished, as yet unpublished novel by **ELIZABETH CROOK**. Also, manuscript files from her earlier novels *The Raven's Bride* and *Promised Lands* [Gift of Elizabeth Crook] ★ Manuscripts and editorial correspondence from **JOHN GRAVES'** forthcoming memoir, *Myself and Strangers*, from Alfred A. Knopf ★



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### at the WITTLIFF GALLERY

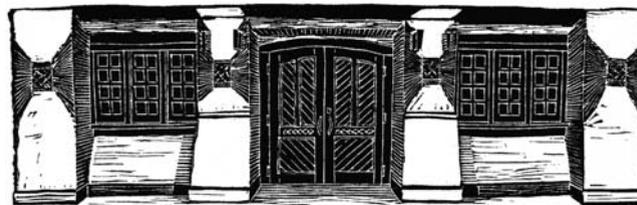
Over the past year the Wittliff has grown by 4,631 photographs (both historical and art), 2,298 negatives and 1,096 contact prints. ★ Recent purchases include works by **KEITH CARTER**, **JAYNE HINDS-BIDAUT**, **FRANCISCO MATA ROSAS** (below), **ROBERT PARKEHARRISON** (p. 15), **BURTON PRITZKER**, **JOSEPHINE SACABO** (p. 6), **ROCKY SCHENCK** (p. 4), and **CATHY SPENCE** ★ Recent gifts include: Album of 100 photos by **I. T. FRARY** from the early 1900s [Gift of Mary Arnold] ★ Historical photographs of **MEXICO** [Gift of Patricia Stevens] ★ Oversize print of *Susana y la muerte* by **JOSEPHINE SACABO** [Gift of Sacabo] ★ Photographs of **BILL WITTLIFF** and **RUSSELL LEE**, circa 1980s [Gift of Michael Murphy] ★ Fine-art prints by **ANSEL ADAMS**, **MANUEL ÁLVAREZ BRAVO**, **FRANCOIS AUBERT**, **LOLA BRAVO**, **EDWARD CURTIS**, **DENNIS DARLING**,

**FLOR GARDUÑO**, **LAURA GILPIN**, **NACHO LOPEZ**, **CHARLES LUMMIS**, **DANNY LYON**, **ERWIN SMITH**, **J. A. STRYKER**, and **MARIANA YAMPOLSKY** [Gift of Bill & Sally Wittliff] ★

## a very brief HISTORY

In 1985, Willie Belle Coker, J. Frank Dobie's long-time secretary, inherited what remained of the Dobie estate—the house on Park Place and its contents—and decided to have a big garage sale: furniture (see sidebar, right), books, paintings, photographs . . . and thirty or so boxes of "miscellaneous" papers. Coker knew Dobie had been a mentor to Bill and Sally Wittliff and the Encino Press in its early days and, further, that Bill was a long-time admirer of Dobie and a collector of his work. So, the day before the sale, she called Bill to ask him if he might like to buy "Dr. D's desk." Bill went over to the house and was sitting at the desk signing a check for it, when he noticed a large pile of boxes in the corner. He asked what was in them and was told they contained what was left of Dobie's writing archives and that everything would go on sale the next day. He asked how much for all the boxes sight unseen. After finding out the price and calling Sally for mutual approval, he bought them all and took them to his Austin office—where I helped him unload. I was Bill's assistant at the time, and seem to remember that first he asked me if I had my Master's degree and when I said yes, he asked me to help carry the boxes inside. He will claim I only held the door open, but my recollection is that I carried at least eighteen or nineteen boxes—some pretty heavy.

Seeing those boxes filled with unknown treasures piled in the middle of the Encino Press was very likely the moment Bill had an inkling that it was time to find a place for his amazing accumulation of southwestern literary arts. He and Sally talked it over and decided to try and establish a collection of south-



Southwestern Writers Collection Entrance, woodcut, Barbara Whitehead

western authors at a Texas university. As Bill said, "So that those who have the itch to write but not yet the courage can see how other writers have struggled to find just the right word or phrase to express their intent."

The Wittliffs spoke to a number of schools, but decided on Texas State because Bill had once been a student here, because it had no large special collections in the library, and because the people they met were friendly and enthusiastic about the idea. It simply "felt" like the right place. Robert Hardesty was president; Bill and Sally met with him and Bill Mears, head of the library, and other university officials, and they struck a deal. The Alkek Library was just on the drawing boards, and the University agreed to Bill's request that he have input into the design of the new Special Collections rooms.

I contacted a very old friend of mine—Dick Holland, a librarian at UT—to ask him if he might be interested in apply-

ing as curator. As it turned out, he was, and soon became the first curator of the Southwestern Writers Collection, then located in the old library, now the JC Kellam Administration Building.

Bill began to send material over to the library and told his friends in the literary community about the new collection, whereupon many of them followed suit. I went through all the gifts and created a kind of reader's guide to each file, including quotes, number of pages, format, etc. These descriptions, known as "Connie sheets," eventually became almost eight linear feet of paper—countless hours of work, but fascinating hours that provided me an intimate knowledge of what was going into the collection. The generosity of contemporary Texas writers and their families has been and continues to be the mainstay of the collection.

Jerry Supple became president of Texas State in 1989, and throughout his tenure was a fan and staunch supporter of the Writers Collection and, later, of the Wittliff Gallery as well.

In 1994 or so, because of his increasing interest in photography, Bill thought it would be a good idea to create a visual collection to stand with the literary one, and the Wittliff Gallery of Southwestern & Mexican Photography was proposed and accepted by Texas State. Still working for Bill, my knowledge of Spanish came in handy as we curated the collection from his office and began to purchase photographs from artists in Mexico. With the gracious help of Mariana Yampolsky (see sidebar, p. 7), who essentially authenticated us to the photographic community there, we began to build not only a fine southwestern collection but also what has now become one of the best contemporary Mexican photography collections in the world.

I became curator in 1997 after Dick Holland's retirement, and in the years since, the staff has increased from one Library Assistant and one Cataloger to two Assistant Curators, an Archivist, a Media Relations/Publications Coordinator, a Development Officer, two Library Assistants, two Catalogers (working through the Cataloging Dept.), and numerous student workers and interns from Texas State, UT, and other universities. We have two book series with UT Press, and stay exceedingly busy collecting, preserving, and making available our holdings in the literary and photographic arts.

As I said in a talk after becoming curator, ". . . one thing I'll never forget is something I learned from Bill—and that is to pay close attention to the power of the waking dream—just look around—that's precisely where this place came from. I know that if these collections are to continue to thrive it will be because we work hard together; but above all it will be because we keep on boldly dreaming—for it is dreams that will carry the vision forward to sustain and inspire those who follow."

—Connie Todd, Special Collections Curator



### THANK YOU, SUSAN!

Frank and Bertha Dobie presided over many festive dinner parties at their Austin home, and it is reported Dobie always sat in his favorite dining chair—different from the rest of the suite—a caned, mahogany armchair with a carved bas-relief medallion bearing the profile of a bearded, mustachioed, long-haired gentleman. William Shakespeare? George Armstrong Custer? Buffalo Bill? No documentation currently exists. Having purchased the Dobie dining suite in 1985, Susan Toomey Frost of Austin recently gifted this distinguished chair to the Southwestern Writers Collection. We are delighted to add it to our extensive Dobie iconography which includes a linen suit, handmade sandals and shoes, a typewriter, pipes, passports, and a bronze *paisano* (road-runner). We extend our sincere gratitude to Susan for her generous and significant gift.

**INSTRUCTING  
ILLUMINATING  
INSPIRING**

**The Southwestern  
Writers Collection**

preserves and exhibits personal papers and memorabilia of the region's leading writers, filmmakers, and musicians, creating a rich research environment devoted to the cultural arts of the Southwest.

**The Wittliff Gallery**, a photo archive and creative center focused on Mexico and the Southwest, showcases the works of distinguished artists whose images delight and inspire those exploring the visual heritage of the regions. These two counterparts of the Albert B. Alkek Library **Department of Special Collections** at Texas State University-San Marcos bring alive "the spirit of place" for students, scholars, and the community at-large.

**PHOTOS THIS PAGE**

*Call with Herd*  
1988, Bill Wittliff  
*Caballos Blancos*  
1996, Keith Carter

Detail of mural panel  
1951, Buck Winn  
(see story p. 10)

"Elsewhere, collections exist whose focus is on Southwestern literature, or on individual Southwestern writers, or on groups of them. But I know of none with the scope and spirit that this one seeks to attain."

—JOHN GRAVES at the dedication of the Southwestern Writers Collection, 1991

## INVEST IN BUILDING A WORLD-CLASS COLLECTION



Since the Southwestern Writers Collection and the Wittliff Gallery of Southwestern & Mexican Photography opened their doors, many generous friends have stepped forward to donate their literary and photo archives as well as their time and resources to make Special Collections at Texas State one of the premier institu-

tions of its kind. For this support we are deeply grateful.

As our Advisory Committee works to develop a strategic vision and guide for the Collections we know that to sustain the quality of the programs and respond to new opportunities, financial resources must be reinforced, particularly as state assistance continues its steady decline. Private support from individuals, corporations, and foundations will play an ever-growing role in our future success and we hope that many will join us as Special Collections seeks to expand the breadth and depth of its holdings—the cultural arts of the region that help define who we are.

Our foremost priority is to build an endowment, an income-generating body that is maintained to underwrite the operations of Special Collections. An endowment creates a sense of permanence that strengthens the organization and enables us to pay increased attention to achieving long-range program objectives. Endowments can be established in many different ways—as a purely unrestricted fund, or as one that benefits a specific program or activity: acquisitions, educational programming, or a particular collection. With just a little under \$220,000 in endowed funds now, our short-term goal is to bring that num-



ber to \$1 million. Annual funds are needed as well. These dollars provide for the care and feeding—preservation and processing—of our collections, including archival materials, as well as for outreach activities, special initiatives, and collaborations.

For example, in a recent collaboration we hosted the spring 2003 Lindsey Literary Series sponsored by the highly acclaimed MFA Creative Writing Program at Texas State, directed by Tom Grimes. The series brings nationally known writers and poets to campus and arranges lectures and readings both at the Southwestern Writers Collection and the Katherine Anne Porter House in Kyle. The Writers Collection helped publicize the events through postcard mailings. Expanding the campus collaboration, professor Mark Todd and his Art and Design students participated by creating posters, several of which received subsequent awards.

Exhibition support is another area where contributions can assist in the development of literary and photographic presentations. Recent support from the Texas State Library and Archives Commission made it possible for us to create an online exhibit featuring full-text digitization of the Collections' rare 1555 edition of Cabeza de Vaca's *La relación* (see p. 3). The internet-accessible exhibit will provide worldwide access for the study of this work's historical, geographical and literary significance.

There are also special one-time projects designed to enhance the Collections' programs and increase public awareness of our rich cultural heritage. In addition to the Buck Winn mural (see p. 10), other initiatives include processing the *Texas Monthly* archive, our largest holding, and a photographer exchange program between Mexico and the Southwest. For more information about projects, donor recognition, and ways to support the Collections, visit [www.library.txstate.edu/spec-coll](http://www.library.txstate.edu/spec-coll).

Please consider making a contribution today using the form and return envelope provided in this issue. If you would like more information or wish to discuss a gift, contact Beverly Fondren by phone at 512.245.9058 or e-mail her at [bf12@txstate.edu](mailto:bf12@txstate.edu).

Thank you! ★



## inside the ARCHIVES

LARRY L. KING has been an unflagging supporter of the Southwestern Writers Collection since 1987, donating his personal literary papers, which now comprise an amazingly complete and unrevised archive, spanning the years from 1929 to the present. Within the collection are—among many other items—published works, manuscripts, galley proofs, magazines, tear sheets, playbooks, flyers, posters, tapes, videos, clippings, correspondence (see p. 12), calendars, photographs, T-shirts, a jacket, a typewriter, and an Emmy! These materials document King's life and career and provide a thorough overview of his writing process.

The Larry L. King / Bud Shrake letters and e-mails exist as a vivid record of an enduring and delightful friendship between two of Texas' finest writers.

May 1, 1995

Dear Dr. Shrake:

*Wish I could have attended the Billie Lee [Brammer] Memorial Beer Drink, though it probably would have been depressing to see how old my youthful companions have become and how badly their faces and bodies wear the years. Thank God a lifetime of clean living spared me and you from time's ravages. Most of them others look like shit. . . .*

*I swan, as Mama said, who'd of thought back yonder in '61 that The Gay Place*

Sower

2002, Robert ParkeHarrison

*would still be celebrated in 19-and-95 and already lasted 17 years past Billie Lee's being bugled to Jesus? Ol' Billie Lee got a lotta mileage outta writin' just one book. If he had wrote two books, he might be celebrated until Jesus comes back. . . .*

*I missed seeing Willie Morris when he was here flogging "My Dog Skip" on account of I was down in Collidge Station learnin' them Aggies some English. But, you are right, every review I have seen credits ol' Skip with all*

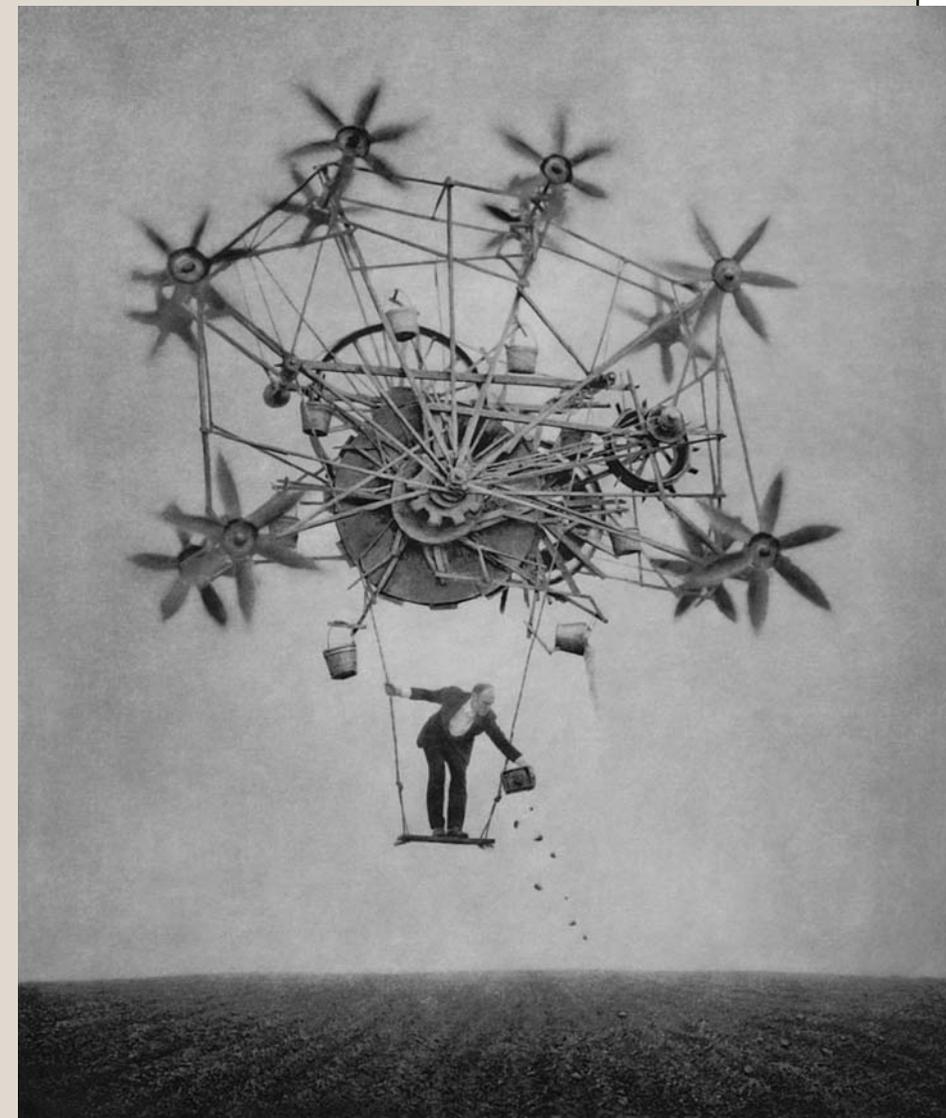
*the virtues and talents Willie claims for him, including driving a car and going shopping by himself and playing wing-back on the football team and always scoring on the Statue of Liberty play. Funny you should mention that your dog used to beat Ben Hogan at golf. My dog Buster—who will not be four years old until the day after tomorrow—speaks French, batted .409 in Little League last year, instructs in ballroom dancing and is being considered by Bill Clinton as the next Surgeon*

*General unless they find out about the abortions he performed. Quite a remarkable group of dogs, I'd say. . . .*

*Please don't tell anyone about Buster's brilliant accomplishment; he is so much smarter than any of the current Democrats that I fear they will try to draft him as National Chairman and I want him to associate with a better class of people.*

*In Jesus sweet name, I beg to remain,*

*His former worship,  
L. King*



**THE KEYSTONE**

is published by the Alkek Library Department of Special Collections at Texas State University-San Marcos—a member of the Texas State University System and an equal opportunity educational institution.

**Dr. Denise Trauth**  
President, Texas State University-San Marcos

**Dr. Van Wyatt**  
Vice President, Information Technology

**Joan Heath**  
Assistant Vice President, University Library

**SPECIAL  
COLLECTIONS  
STAFF**

**Connie Todd**  
Curator,  
Special Collections  
[ct03@txstate.edu](mailto:ct03@txstate.edu)

**Steve Davis**  
Assistant Curator,  
Southwestern  
Writers Collection  
[sd03@txstate.edu](mailto:sd03@txstate.edu)

**Carla Ellard**  
Assistant Curator,  
Wittliff Gallery  
[ce10@txstate.edu](mailto:ce10@txstate.edu)

**Beverly Fondren**  
Development  
Officer, Special  
Collections  
[bf12@txstate.edu](mailto:bf12@txstate.edu)

**Jennifer Hecker**  
Archivist,  
Southwestern  
Writers Collection  
[jh64@txstate.edu](mailto:jh64@txstate.edu)

**Michele Miller**  
Special Collections  
Marketing &  
Media Relations  
[mm57@txstate.edu](mailto:mm57@txstate.edu)

**Tina Ybarra**  
Special Collections  
Assistant  
[cy10@txstate.edu](mailto:cy10@txstate.edu)

THE KEYSTONE  
Read the story behind  
the title on p. 2 and at  
[www.library.txstate.edu/  
spec-coll](http://www.library.txstate.edu/spec-coll)

EDITOR  
Connie Todd

EMAIL  
[ct03@txstate.edu](mailto:ct03@txstate.edu)

DESIGNER  
Michele Miller

LOCATION  
The Department of  
Special Collections and  
galleries are on the 7th  
floor of the Alkek  
Library at Texas State  
University-San Marcos.

TOURS & INFO  
512-245-2313

HOURS  
(please call ahead to  
verify / closed during  
breaks & holidays)

**Exhibits**

Mon–Fri 8–5  
Tues 'til 9 pm  
Sat 9–5 / Sun 2–6

Archives & Reading  
Room Mon–Fri (above)  
and by appointment.

ADMISSION  
Exhibits are always free.

ONLINE (directions,  
parking & archive info)  
[www.library.txstate.edu/  
spec-coll](http://www.library.txstate.edu/spec-coll)

If you'd like to be  
removed from our list,  
please call or email us:  
512-245-2313  
[bf12@txstate.edu](mailto:bf12@txstate.edu)

## exhibits & events CALENDAR

FREE & OPEN TO THE PUBLIC, UNLESS NOTED  
ALKEK LIBRARY | 7TH FLOOR | TEXAS STATE

### September

**2** SCENE OF THE CRIME:  
MYSTERY/DETECTIVE  
FICTION FROM TEXAS  
exhibit opens at the South-  
western Writers Collection.  
Closes Dec 19, 2003.

**18** ALAN POGUE from  
the Texas Center for Docu-  
mentary Photography  
speaks about Russell Lee's  
influence on his own  
work. Wittliff Gallery.  
7–10 pm. A FOTO-  
SEPTIEMBRE EVENT.  
**FOTOSEPTIEMBREUSA**

**23** OSCAR CASARES  
reads courtesy of the South-  
west Regional Humanities  
Center. Southwestern  
Writers Collection / 2 pm.

**25** GEORGE SAUN-  
DERS reads for the English  
Dept's Lindsey / Katherine  
Anne Porter Literary Se-  
ries. Southwestern Writers  
Collection / 3:30 pm.

**25** Tomás Rivera  
Mexican-American  
Children's Book Award  
Ceremony honors PAT

MORA'S A Library for  
Juana: The World of Sor  
Juana Ines. Southwestern  
Writers Collection / 6 pm.

### October

**12** Last day to view  
RUSSELL LEE: A  
CENTENARY EXHIBITION  
at the Wittliff Gallery.

**18** ROCKY SCHENCK:  
PHOTOGRAPHS opens at  
the Wittliff Gallery. Runs  
through Feb 15, 2004.  
Reception & Book Signing  
with the artist 7–10 pm.



**23** ROBERT FLYNN  
reads courtesy of the South-  
west Regional Humanities  
Center. Southwestern  
Writers Collection / 2 pm.

**30** HELEN VENDLER  
reads for the English Dept's  
Lindsey / Katherine Anne  
Porter Literary Series.

Southwestern Writers  
Collection / 3:30 pm.

### November

**6** WALT MCDONALD  
reads courtesy of the South-  
west Regional Humanities  
Center. Southwestern  
Writers Collection / 2 pm.

**18** TIM O'BRIEN reads  
as the Roy F. & Joann Cole  
Mitte Chair in Creative  
Writing. Sponsored by the  
English Department.  
Southwestern Writers  
Collection / 3:30 pm.

### December

**19** SCENE OF THE  
CRIME closes at the South-  
western Writers Collection.

**20** Special Collections  
exhibits and archives  
CLOSED for winter break.

### January

**5** Special Collections  
REOPEN for Spring  
Semester, 2004.

### coming to the Southwestern Writers Collection

NEXT EXHIBIT: The  
Vietnam War from a Texas  
point of view, in the words  
of Sarah Bird, Bill Broyles,  
Jr., Mark Busby, James  
Crumley, Robert Flynn  
and others. [Jan '04]

JOHN GRAVES STATUE  
DEDICATION [June '04]  
(see p. 12)

### coming to the Wittliff Gallery

Texas Photographic Society  
19TH ANNUAL  
MEMBERS' ONLY SHOW  
Bill Wittliff, Juror  
[Feb 21–March 28 '04]

VAQUERO: A VANISHING  
TRADITION  
Photographs by Bill  
Wittliff [April '04]

ANIMALERIES:  
PHOTOGRAPHS BY  
JAYNE HINDS-BIDAUT  
[Sept '04–Feb '05]

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 THE KEYSTONE

SPECIAL COLLECTIONS AT THE ALKEK LIBRARY

Southwestern Writers Collection  
Wittliff Gallery of Southwestern & Mexican Photography  
Texas State University-San Marcos  
601 University Drive, San Marcos, TX 78666

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